Renata Jawniak

THEATRE

1. Uwagi ogólne

Zestaw materiałów opatrzony wspólnym tytułem *Theatre* jest adresowany do studentów uzupełniających studiów magisterskich studiujących kierunki humanistyczne. Przedstawione ćwiczenia mogą być wykorzystane do pracy z grupami studentów filologii, kulturoznawstwa i innych pokrewnych kierunków.

2. Poziom zaawansowania: B2+/C1

3. Czas trwania opisanych ćwiczeń

Ćwiczenia zaprezentowane w tym artykule przeznaczone są na jedną jednostkę lekcyjną lub dwie lekcje po 90 minut każda. Czas trwania został ustalony na podstawie doświadczenia wynikającego z pracy nad poniższymi ćwiczeniami w grupach na poziomie B2+.

4. Cele dydaktyczne

W swoim założeniu zajęcia mają rozwijać podstawowe umiejętności językowe, takie jak czytanie, mówienie, słuchanie oraz pisanie. Przy układaniu poszczególnych ćwiczeń miałam również na uwadze poszerzenie zasobu słownictwa tematycznego i ogólnego, dlatego przy tekstach zostały umieszczone krótkie słowniczki, ćwiczenia na odnajdywanie słów w tekście, parafrazę, słowotwórstwo oraz związki wyrazowe. Kolejnym celem jest cel poznawczy, czyli poszerzenie wiedzy studentów na temat teatru antycznego, co zostało zrealizowane w przygotowanych ćwiczeniach na słuchanie ze zrozumieniem do programu *The Greatest Amphitheatre* oraz w dwóch krótkich tekstach o teatrze antycznym.

5. Uwagi i sugestie

W materiałach tych przewidziane są ćwiczenia na interakcję student–nauczyciel, student–student oraz na pracę indywidualną. Ćwiczenia w zależności od poziomu

grupy, stopnia zaangażowania studentów w zajęcia i kierunku mogą być odpowiednio zmodyfikowane. Teksty tu zamieszczone możemy czytać i omawiać na zajęciach (zwłaszcza z grupami mniej zaawansowanymi językowo, tak by studenci się nie zniechęcili stopniem trudności) lub część przedstawionych ćwiczeń zadać jako pracę domową, jeżeli nie chcemy poświęcać zbyt dużo czasu na zajęciach. Decyzja należy do nauczyciela. W zależności od tego, jaka opcja zostanie wybrana, materiału starczy na odpowiednio więcej lub mniej jednostek lekcyjnych.

Lekcję rozpoczynamy ćwiczeniem na poszerzenie terminologii teatralnej – studenci łączą określenia teatralne z podanymi poniżej definicjami. Ćwiczenie nadaje się do pracy indywidualnej, ale można je też przeprowadzić na zasadzie zawodów w grupach trzy-, czteroosobowych. Zwycięska grupa może otrzymać nagrodę (np. plus z aktywności), co znacznie podniesie ich motywację.

Po wykonaniu pierwszego ćwiczenia przechodzimy do dość trudnego tekstu *The Psychology of Theatre Audiences*, do którego zostało przygotowanych w sumie osiem ćwiczeń: na czytanie ze zrozumieniem typu prawda/fałsz, leksykalnych (odnajdywanie słów do podanych definicji, słowotwórstwo, przyimki, parafrazy), gramatycznych oraz ćwiczenie wypowiedzi ustnej i pisemnej. Ta część lekcji może przysparzać pewnych trudności, zwłaszcza studentom z poziomu B2, więc pomoc lektora może się okazać niezbędna.

Ostatni etap to materiał poświęcony teatrowi antycznemu, który jest dużo łatwiejszy niż wcześniej opisany. Ta część zajęć rozpoczyna się krótkim, pięciominutowym programem *The Greatest Amphitheatre*, do którego przygotowane są cztery ćwiczenia. Z grupami B2 sugerowałabym trzykrotne obejrzenie programu, grupom C1 wystarczy dwukrotna projekcja. Ten etap zwieńczy tekst o teatrze antycznym, który został pomyślany jako ćwiczenie nie tylko na czytanie, ale przede wszystkim na komunikację werbalną. Tekst podzieliłam na dwie części (A i B). Część A traktuje o teatrze jako takim i jego historii, część B natomiast opowiada o funkcji maski w teatrze antycznym. W związku z powyższym studenci pracują w parach, czytają swój fragment tekstu, a następnie własnymi słowami streszczają jego treść koledze z pary.

THEATRE

1. Match theatre terms (1-19) with definitions (a-s).

1. ad libbing
2. cold reading
3. curtain call
4. downstage
5. dress rehearsal
6. freezing
7. intermission
8. leading lady/man
9. orchestra pit
10. parascenium
11. prompt
12. prop
13. proscenium
14. soliloquy
15. standing ovation
16. supporting cast
17. thrust
18. understudy
19. wardrobe mistress/master

a. a reading from a script or other text without any prior rehearsal, usually in the context of an audition or workshop
b. when the audience stands and claps at the end of a performance, a higher form of praise than normal applause
c. when an actor forgets their lines (either through stage-fright, under-rehearsal or plain absent-mindedness) and remains rooted to the spot in panic, unable to move or speak
d. acting without having planned what to do or say. Often done to cover up for something having gone wrong or for forgotten lines.
e. an actor familiar with another actor's role so that he or she can substitute in an emergency
f. the actor/actress playing the largest role in the cast
g. to give an actor his/her next line when he/she has forgotten it
h. the front of the stage; in the direction of the audience
i. a stage that extends out into the audience, so that the audience is seated on three sides of it
j. a practice of the play with all actors wearing full costumes. Generally, dress rehearsals also include full make-up and music
k. the person in charge of the costume department

l. a monologue spoken by a character to him or herself or the audience to reveal his or her thoughts
m. when the actors come to the front of the stage to bow at the end of a performance
n. the boundary between the stage and the audience in a conventional theatre
o. actors who are not playing major parts
p. where the musicians play, usually directly in front of the stage, often sunken below the seating sections
q. in a Greek theatre, the wall on either side of the stage, reaching from the back wall to the orchestra
r. an object used in the play
s. a break between acts

Source: all the entries are taken from *The Free Dictionary*, access: 13 October, 2012.

Read the text *The Psychology of Theatre Audiences* and do exercises 2-9 below.

The Psychology of Theatre Audiences

In order (…) to understand the limitations of the drama as an art, and clearly to define its scope, it is necessary to inquire into the psychology of theatre audiences. This subject presents two phases to the student. First, a theatre audience exhibits certain psychological traits that are common to all crowds, of whatever kind, — a political convention, the spectators at a ball-game, or a church congregation, for example. Second, it exhibits certain other traits which distinguish it from other kinds of crowds. These, in turn, will be considered in the present chapter.

By the word *crowd*, as it is used in this discussion, is meant a multitude of people whose ideas and feelings have taken a set in a certain single direction, and who, because of this, exhibit a tendency to lose their individual self-consciousness in the general self-consciousness of the multitude. Any gathering of people for a specific purpose — whether of action or of worship or of amusement — tends to become, because of this purpose, a *crowd*, in the scientific sense. (…)

The dramatist, therefore, because he writes for a crowd, writes for a comparatively uncivilised and uncultivated mind, a mind richly human, vehement in approbation, emphatic in disapproval, easily credulous, eagerly enthusiastic, boyishly heroic, and somewhat carelessly unthinking. Now, **it has been found** in practice that the only thing that will keenly interest a crowd is a struggle of some sort or other. (…) **There never yet has been** a time when the theatre could compete successfully against the amphitheatre. Plautus and Terence complained that the Roman public preferred a gladiatorial combat to their plays; a bear-baiting or a cock-fight used to empty Shakespeare's theatre on the Bankside; and there is not a matinée in town to-day that can hold its own against a foot-ball game. (…)

Hence the drama, to interest at all, must cater to this longing for contention, which is one of the primordial instincts of the crowd. **It must present** its characters in some struggle of the wills, whether it be flippant, as in the case of Benedick and Beatrice; or delicate, as in that of Viola and Orsino; or terrible, with Macbeth; or piteous, with Lear. The crowd is more partisan than the individual; and therefore, in following this struggle of the drama, it desires always to take sides. (…) Hence, although in actual life both parties to a conflict are often partly right and partly wrong, and it is hard to choose between them, the dramatist usually simplifies the struggle in his plays by throwing the balance of right strongly on one side. Hence, from the ethical standpoint, the simplicity of theatre characters. Desdemona is all innocence, Iago all deviltry. Hence also the conventional heroes and villains of melodrama, — these to be hissed and those to be applauded. Since the crowd is comparatively lacking in the judicial faculty and cannot look upon a play from a detached and disinterested point of view, it is either all for or all against a character; and in either case its judgment is frequently in defiance of the rules of reason. (…) The crowd demands those so-called "sympathetic" parts that every actor, for

this reason, longs to represent. And since the crowd is partisan, it wants its favored characters to win. Hence the convention of the "happy ending," insisted on by managers who feel the pulse of the public. The blind Louise, in *The Two Orphans*, will get her sight back, never fear. Even the wicked Oliver, in *As You Like It*, must turn over a new leaf and marry a pretty girl.

Next to this prime instinct of partisanship in watching a contention, one of the most important traits in the psychology of crowds is their extreme credulity. A crowd will nearly always believe anything that it sees and almost anything that **it is told**. An audience composed entirely of individuals who have no belief in ghosts will yet accept the Ghost in *Hamlet* as a fact. Bless you, they have *seen* him! The crowd accepts the disguise of Rosalind, and never wonders why Orlando does not recognise his love. (…) The crowd, too, will accept without demur any condition precedent to the story of a play, however impossible it might seem to the mind of the individual. Oedipus King has been married to his mother many years before the play begins; but the Greek crowd forbore to ask why, in so long a period, the enormity had never been discovered. (…)

Another primal characteristic of the mind of the crowd is its susceptibility to emotional contagion. A cultivated individual reading *The School for Scandal* at home alone will be intelligently appreciative of its delicious humor; but it is difficult to imagine him laughing over it aloud. Yet the same individual, when submerged in a theatre crowd, will laugh heartily over this very play, largely because other people near him are laughing too. Laughter, tears, enthusiasm, all the basic human emotions, thrill and tremble through an audience, because each member of the crowd feels that he is surrounded by other people who are experiencing the same emotion as his own. (…) Successful dramatists play upon the susceptibility of a crowd by serving up raw morsels of crude humor and pathos for the unthinking to wheeze and blubber over, knowing that these members of the audience will excite their more phlegmatic neighbors by contagion. The practical dictum that every laugh in the first act is worth money in the box-office is founded on this psychologic truth. (…)

Both in its sentiments and in its opinions, the crowd is comfortably commonplace. It is, as a crowd, incapable of original thought and of any but inherited emotion. It has no speculation in its eyes. What it feels was felt before the flood; and what it thinks, its fathers thought before it. The most effective moments in the theatre are those that appeal to basic and commonplace emotions, — love of woman, love of home, love of country, love of right, anger, jealousy, revenge, ambition, lust, and treachery. **So great for centuries has been the inherited influence of the Christian religion that any adequate play whose motive is self-sacrifice is almost certain to succeed.** Even when the self-sacrifice is unwise and ignoble, as in the first act of *Frou-Frou*, the crowd will give it vehement approval. Countless plays have been made upon the man who unselfishly assumes responsibility for another's guilt. The great tragedies have familiar themes, — ambition in *Macbeth*, jealousy in *Othello*, filial ingratitude in *Lear*; there is nothing in these motives that the most unthinking audience could fail to understand. (…)

The great speculative spirits of the world, those who overturn tradition and discover new ideas, have had minds far different from this. They have not written plays. It is to these men, — the philosopher, the essayist, the novelist, the lyric poet, — that each of us turns for what is new in thought. But from the dramatist the crowd desires only the old, old thought. It has no patience for consideration; it will listen only to what it knows already. If, therefore, a great man has a new doctrine to expound, let him set it forth in a book of essays; or, if he needs must sugar-coat it with a story, let him expound it in a novel, whose appeal will be to the individual mind. **Not until a doctrine is old enough to have become generally accepted is it ripe for exploitation in the theatre.**

This point is admirably illustrated by two of the best and most successful plays of recent seasons. *The Witching Hour*, by Mr. Augustus Thomas, and *The Servant in the House*, by Mr. Charles Rann Kennedy, were both praised by many critics for their "novelty"; but to me one of the most significant and instructive facts about them is that neither of them was, in any real respect, novel in the least. **Consider for a moment** the deliberate and careful lack of novelty in the ideas which Mr. Thomas so skilfully set forth. What Mr. Thomas really did was to gather and arrange as many as possible of the popularly current thoughts concerning telepathy and cognate subjects, and to tell the public what they themselves had been wondering about and thinking during the last few years. The timeliness of the play lay in the fact that it was produced late enough in the history of its subject to be selectively resumptive, and not nearly so much in the fact that it was produced early enough to forestall other dramatic presentations of the same materials. Mr. Thomas has himself explained, in certain semi-public conversations, that he postponed the composition of this play — on which his mind had been set for many years — until the general public had become sufficiently accustomed to the ideas which he intended to set forth. Ten years before, **this play would have been novel**, and **would undoubtedly have failed**. When it was produced, it was not novel, but resumptive, in its thought; and therefore it succeeded. (…)

The truth of this point seems to me indisputable. I know that the best European playwrights of the present day are striving to use the drama as a vehicle for the expression of advanced ideas, especially in regard to social ethics; but in doing this, I think, they are mistaking the scope of the theatre. They are striving to say in the drama what might be said better in the essay or the novel. As the exposition of a theory, Mr. Shaw's *Man and Superman* is not nearly so effective as the writings of Schopenhauer and Nietzsche, from whom the playwright borrowed his ideas. The greatest works of Ibsen can be appreciated only by the cultured individual and not by the uncultured crowd. That is why the breadth of his appeal will never equal that of Shakespeare, in spite of his unfathomable intellect and his perfect mastery of the technique of his art. (…) And a wide success is a thing to be desired for other than material reasons. Surely it is a good thing for the public that *Hamlet* never fails. (…)

Yet this is greatly to Shakespeare's credit. He was wise enough to feel that what the crowd wanted, both in matter and in form, was what was needed in the greatest drama. In saying that Shakespeare's mind was commonplace, I meant to tender him the highest praise. In his commonplaceness lies his sanity. He is so greatly *usual* that he can understand

all men and sympathise with them. He is above novelty. His wisdom is greater than the wisdom of the few; he is the heir of all the ages, and draws his wisdom from the general mind of man. And it is largely because of this that he represents ever the ideal of the dramatist. He who would write for the theatre must not despise the crowd.

Source: *The Theory of the Theatre and Other Principles of Dramatic Criticism* by Clayton Hamilton; http://www.gutenberg.org/files/13589/13589-h/13589-h.htm#2H_4_0006, access: 13 October, 2012.

2. Mark the sentences below as T (true) or F (false).

1. Psychology as a branch of knowledge limits the drama as art. _____
2. In any gathering people no longer express their emotions but share the emotions of others. _____
3. The dramatist must be credulous, heroic, uncivilized, enthusiastic and unthinking himself because he writes for such audience. _____
4. The characters in plays are often simplified so that the audience could support a character without analyzing them. _____
5. A crowd is not credulous and will reject anything they see. _____
6. Basic human emotions are contagious. _____
7. Clayton Hamilton does not recommend to appeal to basic human feelings. _____
8. The audience wants the playwright to be innovative. _____
9. Nowadays playwrights are not willing to introduce new ideas to plays and the author believes they are right. _____
10. The fact that Shakespeare is so usual in what he wrote makes him the object of high praise. _____

3. In the text find words for definitions.

1. a characteristic feature or quality distinguishing a particular person or thing _____ (n; par. 1)
2. a very great number _____ (n; par. 2)
3. emphatic _____ (adj; par. 3)
4. gullible, naïve _____ (adj; par. 3)
5. being a fervent proponent of something _____ (adj; par. 4)
6. marked by an absence of emotional involvement _____ (adj; par. 4)
7. a costume or mask _____ (n; par. 5)
8. first or original _____ (adj; par. 6)
9. to go under, or as if under water _____ (v; par. 6)
10. dishonourable _____ (adj; par. 7)
11. to explain in detail _____ (v; par. 8)
12. the opposite of sth new _____ (adj; par. 9)
13. incomprehensible _____ (adj; par. 10)
14. to dislike intensely _____ (v; par. 11)

Source: the definitions are taken from *The Free Dictionary*, access: 15 October, 2012.

4. Express the parts of the text in a different way.
1. to define its scope (par. 1)
2. the only thing that will keenly interest a crowd is a struggle (par. 3)
3. Hence the drama, to interest at all, must cater to this longing for contention (par. 4)
4. turn over a new leaf (par. 4)
5. the Greek crowd forbore to ask (par. 5)
6. and of any but inherited emotion (par. 7)
7. The truth of this point seems to me indisputable (par. 10)
8. this is greatly to Shakespeare's credit (par. 11)

5. Identify grammar problems in the sentences/parts of sentences printed in bold.

6. Complete the missing prepositions. They can be found in the first five paragraphs of the text.
1. in order _____
2. common _____
3. a multitude _____
4. _____ a purpose
5. write _____ sb
6. prefer sth _____ sth
7. parties _____ a conflict
8. be composed _____

7. Complete the sentences with an appropriate form derived from the words in brackets. The correct forms appear in the text.
1. Love of freedom runs deep in the national _____. (conscious)
2. His action had been greeted with almost universal _____. (approve)
3. The aim of the scheme is to _____ the system. (simple)
4. Antigone, daughter of Oedipus, the late king of Thebes, in _____ of Creon who rules in his stead, resolves to bury her brother Polyneices. (defy)
5. She has difficulty dining out because of her _____ to smells. (susceptible)

Source: the sentences are taken from *The Free Dictionary*, access: 15 October, 2012.

Antigone [ænˈtɪgənɪ]
Oedipus [ˈiːdɪpəs]
Jocasta [dʒəʊˈkæstə]
Thebes [θiːbz]
Creon [ˈkriːɒn]
Polyneices [ˌpɒlɪˈnaɪsiːz] – Polinejkes
Eteocles [ɪˈtiːəˌkliːz] – Eteokles

8. Write a short summary of the text. Use your own words. Do not write more than 10 sentences.

9. At one point Clayton Hamilton writes that the audience does not expect anything innovative in a play. He also believes that the modern playwrights who want to convey some more advanced ideas in their plays are wrong in their attempts because such can be better explained in essays or novels. What do you think of the opinion?

Watch the program about the theatre of Ancient Greece and do exercises 10-13 based on it.

The Greatest Amphitheatre (5 min.)

Source: http://www.youtube.com/watch?v=2CVO9Vd067U&feature=related), access: 15 October, 2012.

10. Choose the correct answer.

1. The theatre was built to honour:
a. technological discoveries
b. Dionysus
c. the western world

2. The theatre had:
a. 4000 seats
b. 14 000 seats
c. 40 000 seats

3. Next to the theatre was:
a. a vast healing centre
b. a fast healing centre
c. a vast feeling centre

4. Medical cures and remedies were:
a. prescribed on stone tablets
b. derived from stone tablets
c. inscribed on stone tablets

11. Answer the questions.

1. Who was Asclepius and why was he important?
2. How did they get the money to build the theatre?
3. What do we learn about Polyclitus?

12. Correct mistakes in the sentences below.

1. Polyclitus decided that the theatre will be facing east so that the rising sun would light up the landscape behind the stage.
2. He dug up the round performing space after creating the gazing space.
3. The theatre was originally designed for 23 rows.
4. Behind the actors was the ‘skene’, a 3-storey stage building which was painted as a backdrop for the play.
5. Unfortunately, special effect were not possible in the theatre.

13. Fill in the missing words.

1. When a play required a _____ to descend from _____ an actor was flown in on a _____.
2. The mask _____ often played to _____ above 14000 without the _____ of microphone.
3. Polyclitus was able to create perfect _____.
4. The of the theatre also _____ the sound of the human _____.
5. When a _____ hits a wall it is _____ in many directions. It _____ the original sound by kind of _____ it a little bit longer than it already is.
6. They used a _____ which they would _____ to the _____ that they wanted to take out and to the _____ they wanted to take out.

Work in pairs. Students A and B read their handouts and follow the instruction.

STUDENT A

Read the text on the origins of the theatre of Ancient Greece and retell the most important information.

The theatre of Ancient Greece, or ancient Greek drama, is a culture that developed in ancient Greece between the years 550 BC and 220 BC. Athens, which became a significant cultural power during this period, was its centre. This was part of a festival called the Dionysia, which honored the god Dionysus. Tragedy (late 6th century BC), comedy (486 BC), and the satyr play were the three dramatic genres to emerge there. Athens exported the festival to its numerous colonies and allies in order to promote a common cultural identity. Western theatre originated in Athens and its drama has had a significant and sustained impact on northern culture as a whole.

Greek tragedy as we know it was created in Athens some years before 532 BC, when Thespis was the earliest recorded actor. Being a winner of the first theatrical contest held at Athens, he was the *exarchon*, or leader, of the dithyrambs performed in and around Attica, especially at the rural Dionysia. By Thespis' time the dithyramb had evolved far away from its cult roots. Under the influence of heroic epic, Doric choral lyric and the innovations of the poet Arion, it had become a narrative, ballad-like genre. Because of these, Thespis is often called the "Father of Tragedy"; however, his importance is disputed, and Thespis is sometimes listed as late as 16th in the chronological order of Greek tragedians; the statesman Solon, for example, is credited with creating poems in which characters speak with their own voice, and spoken performances of Homer's epics by rhapsodes were popular in festivals prior to 534 BC. Thus, Thespis's true contribution to drama is unclear at best, but his name has been immortalized as a common term for performer — a "thespian."

The dramatic performances were important to the Athenians — this is made clear by the creation of a tragedy competition and festival in the City Dionysia. This was organized possibly to foster loyalty among the tribes of Attica (recently created by Clisthenes). The festival was created roughly around 508 BC. While no drama texts exist from the sixth century BC, we do know the names of three competitors besides Thespis: Choerilus, Pratinas, and Phrynichus. Each is credited with different innovations in the field.

More is known about Phrynichus. He won his first competition between 511 BC and 508 BC. He produced tragedies on themes and subjects later exploited in the golden age such as the *Danaids*, *Phoenician Women* and *Alcestis*. He was the first poet we know of to use a historical subject — his *Fall of Miletus*, produced in 493-2, chronicled the fate of the town of Miletus after it was conquered by the Persians. Herodotus reports that "the Athenians made clear their deep grief for the taking of Miletus in many ways, but especially in this: when Phrynichus wrote a play entitled *The Fall of Miletus* and produced it, the whole theatre fell to weeping; they fined Phrynichus

a thousand drachmas for bringing to mind a calamity that affected them so personally, and forbade the performance of that play forever." He is also thought to be the first to use female characters (though not female performers).

Until the Hellenistic period, all tragedies were unique pieces written in honor of Dionysus and played only once, so that today we primarily have the pieces that were still remembered well enough to have been repeated when the repetition of old tragedies became fashionable (the accidents of survival, as well as the subjective tastes of the Hellenistic librarians later in Greek history, also played a role in what survived from this period).

Source: Wikipedia, http://en.wikipedia.org/wiki/Theatre_of_ancient_Greece, access: 13 October, 2012.

Dionysus [ˌdaɪəˈnaɪsəs]
sustain – maintain
dithyramb [ˈdɪθɪˌ ræmb] – a passionate choral hymn in honour of Dionysus
rural – relating to, or characteristic of the country
genre [ˈʒɑːnrə] – kind, category, or sort, esp of literary or artistic work
conquer – to defeat

STUDENT B

Read the text on the function of masks in the theatre of Ancient Greece and retell the most important information.

Masks and ritual

The Ancient Greek term for a mask is *prosopon* (lit., "face"), and was a significant element in the worship of Dionysus at Athens, likely used in ceremonial rites and celebrations. Most of the evidence comes from only a few vase paintings of the 5th century BC, such as one showing a mask of the god suspended from a tree with decorated robe hanging below it and dancing and the *Pronomos* vase, which depicts actors preparing for a Satyr play. No physical evidence remains available to us, as the masks were made of organic materials and not considered permanent objects (…).

Masks were also made for members of the chorus, who play some part in the action and provide a commentary on the events in which they are caught up. Although there are twelve or fifteen members of the tragic chorus, they all wear the same mask because they are considered to be representing one character.

Mask details

Illustrations of theatrical masks from 5th century display helmet-like masks, covering the entire face and head, with holes for the eyes and a small aperture for the mouth, as well as an integrated wig. These paintings never show actual masks on the actors in performance; they are most often shown being handled by the actors before or after a performance, that liminal space between the audience and the stage, between myth and reality. This demonstrates the way in which the mask was to 'melt' into the face and allow the actor to vanish into the role. Effectively, the mask transformed the actor as much as memorization of the text. Therefore, performance in ancient Greece did not distinguish the masked actor from the theatrical character.

(…) The masks were most likely made out of light weight, organic materials like stiffened linen, leather, wood, or cork, with the wig consisting of human or animal hair. Due to the visual restrictions imposed by these masks, it was imperative that the actors hear in order to co-orientate and balance themselves. Thus, it is believed that the ears were covered by substantial amounts of hair and not the helmet-mask itself. The mouth opening was relatively small, preventing the mouth to be seen during performances.

Source: http://en.wikipedia.org/wiki/Theatre_of_ancient_Greece - cite_note-Vervain_2004._p.255-14, access: 10 March, 2016.

Mask functions

In a large open-air theater, like the Theater of Dionysus in Athens, the classical masks were able to bring the characters' face closer to the audience, especially since they had intensely exaggerated facial features and expressions. They enabled an actor to appear and reappear in several different roles, thus preventing the audience from identifying the actor to one specific character. Their variations help the audience to distinguish sex, age, and social status, in addition to revealing a change in a particular character's appearance, e.g. Oedipus after blinding himself. (…) Only 2-3 actors were allowed on the stage at one time, which meant that masks provided an efficient solution to quick transitions from one character to another. Masks were a great way of playing female characters since only male actors were allowed.

Source: Wikipedia, http://en.wikipedia.org/wiki/Theatre_of_ancient_Greece, access: 13 October, 2012.

significant – meaningful, suggestive
worship – to honor and love as a deity
rite – the prescribed or customary form for conducting a religious or other solemn ceremony
satyr [ˈsætə] – woodland creature depicted as having the pointed ears, legs, and short horns of a goat
aperture [ˈæpətʃə] – a hole, gap, crack, slit, or other opening
enable to do – to make possible
efficient – effective

KEY

A note about the author
Clayton Meeker Hamilton (1881-1946) was an American drama critic. Born in Brooklyn, N.Y., he graduated from the Polytechnic Institute of Brooklyn in 1900 and from Columbia University (M.A.) in 1901. He was extension lecturer on the drama at Columbia University after 1903, and lectured in other connections.

Source: https://en.wikipedia.org/wiki/Clayton_Hamilton_(critic), access: 15 October, 2012.

1.

1. d
2. a
3. m
4. h
5. j
6. c
7. s
8. f
9. p
10. q
11. g
12. r
13. n
14. l
15. b
16. o
17. i
18. e
19. k

2.

1. F (par. 1)
2. T (par. 2)
3. F (par. 3)
4. F (par. 4) always
5. F (par. 5) is credulous
6. T (par. 6)
7. F (par. 7) he does
8. F (par. 8) to be traditional
9. F (par. 10) want to introduce, he doesn't support
10. T (par. 11)

3.

1. trait
2. multitude
3. vehement
4. credulous
5. partisan
6. detached
7. disguise
8. primal
9. submerge
10. ignoble
11. expound
12. resumptive
13. unfathomable
14. despise

6.

1. to
2. to
3. of
4. for
5. for
6. to
7. to
8. of

7.

1. consciousness (par. 2)
2. disapproval (par. 3)
3. simplify (par. 4)
4. defiance (par. 4)
5. susceptibility (par. 6)

8.

1. Any gathering of people for a specific purpose — whether of action or of worship or of amusement — tends to become, because of this purpose, a *crowd*, in the scientific sense.
2. The dramatist, therefore, because he writes for a crowd.
3. Hence the drama, to interest at all, must cater to this longing for contention.
4. Next to this prime instinct of partisanship in watching a contention, one of the most important traits in the psychology of crowds is their extreme credulity.
5. Another primal characteristic of the mind of the crowd is its susceptibility to emotional contagion.
6. It is, as a crowd, incapable of original thought and of any but inherited emotion.
7. But from the dramatist the crowd desires only the old, old thought. It has no patience for consideration.

10.

1. b
2. b
3. a
4. c

11.

1. He was a god of medicine; was said to work miracles in treating people.
2. They used the money collected form patients.
3. Polyclitus was an architect who designed the theatre.

12.

1. Polyclitus decided that the theatre will be facing east so that the rising sun would light up the landscape behind the stage. (*correct answer: west*)
2. He dug up the round performing space after creating the gazing space. (*correct answer: before*)
3. The theatre was originally designed for 23 rows. (*correct answer: 32 rows; 23 rows were added afterwards*)

4. Behind the actors was the 'skene', a 3-storey stage building which was painted as a backdrop for the play. (*correct answer: 2-storey*)
5. Unfortunately, special effect were not possible in the theatre. (*correct answer: They were possible*)

13.

1. When a play required a *god* to descend from *heavens* an actor was flown in on a *hoist*.
2. The mask *performers* often played to *audiences* above 14,000 without the *benefit* of microphone.
3. Polyclitus was able to create perfect *acoustics*.
4. The *design* of the theatre also *enhances* the sound of the human *voice*.
5. When a *sound* hits a wall it is *difused* in many directions. It *enhances* the original sound by kind of *stretching* it a little bit longer than it already is.
6. They used a *resonator* which they would *tune* to the *frequencies* that they wanted to take out and to the *reflections* they wanted to take out.